



How beauty uplifts your soul

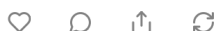
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The Uglification Agenda: How Oligarchs Weaponized Architecture

An Essay

Unbekoming
Aug 29



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Preface

This essay draws heavily upon the meticulous research of Dr. Jacob Nordangård, whose groundbreaking book *Rockefeller: Controlling the Game* provides the historical foundation for understanding how oligarchic networks have shaped our modern world. I had the privilege of interviewing Dr. Nordangård in August 2024, where he illuminated the patient, multi-generational strategy through which immense wealth has been deployed to reshape human consciousness itself.

Dr. Nordangård's scholarship reveals how the same philanthropic foundations that gave us modern medicine and education also deliberately promoted aesthetic movements that would make humanity more manageable. His work tracing the Rockefeller network's influence—from the founding of MoMA to the creation of the UN's environmental agenda—provides the receipts for what might otherwise seem like wild speculation.

What follows is my attempt to connect his historical documentation to a specific aspect of this control system: the deliberate uglification of our built environment. While Dr. Nordangård focuses on the broader mechanisms of global governance and technocratic control, this essay examines how architecture and aesthetics serve as tools in that

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larger agenda. The weaponization of ugliness, I argue, is not merely cultural degradation but conscious preparation for the digital prison his research warns us about.

Any errors in interpretation are mine alone. The evidence, however, speaks for itself.

—Unbekoming

1. The Aesthetic Crime Scene

In 987 AD, envoys of Prince Vladimir of Kiev entered the Hagia Sophia in Constantinople. These hardened warriors, accustomed to blood and battle, found themselves weeping. “We knew not whether we were in heaven or earth,” they reported back, “for on earth there is no such vision, nor beauty... We cannot forget that beauty.” Because of this encounter with architectural transcendence, Prince Vladimir chose Christianity as the religion to unite the Russian people. Beauty, quite literally, converted a nation.

Fast forward a millennium. You exit a subway station in any modern city and confront a strip mall—a flat-roofed box of corrugated metal and concrete, its facade a monotonous grid of identical windows, surrounded by an ocean of asphalt. No ornament softens its edges. No proportion delights the eye. No craftsmanship speaks of human care. Inside, fluorescent lights buzz over vinyl floors while speakers emit the same corporate playlist heard in ten thousand identical spaces across the globe. This is Fleet Farm, West Bend, Wisconsin. This is Westfield Shopping Centre, London. This is Aeon Mall, Tokyo. This is everywhere and nowhere—the International Style’s final victory over the human soul.

This transformation from transcendent beauty to soul-crushing ugliness didn’t happen by accident. It was engineered.

The systematic uglification of our world represents one of the most successful yet unrecognized forms of social control ever deployed. While we argue about politics and economics, the very environments that shape our consciousness—our buildings, our public spaces, our visual culture—have been deliberately degraded to produce specific psychological effects: demoralization, rootlessness, and a desperate readiness to escape physical reality altogether.

University of Chicago researchers discovered that exposure to visual disorder increases rule-breaking behavior by 34%. Neuroscientists have mapped how beautiful environments activate reward centers in the brain while ugly ones trigger stress responses. Yet for nearly a century, a network of oligarchic foundations has deliberately promoted aesthetic philosophies and architectural movements that create maximum disorder, confusion, and alienation. Why would anyone want to make the world ugly? Because beauty roots us in the physical, the particular, the local—everything that stands in the way of a universalist agenda that requires humanity to abandon its diverse traditions and accept a homogenized global future. And now, as we stand on the precipice of the transhumanist age, that agenda becomes clear: when the physical world becomes unbearable, digital transcendence seems like salvation.

2. The Architecture of Control: MoMA and the International Style

The Museum of Modern Art in New York, founded in 1929 by Abby Aldrich Rockefeller, became the command center for a radical transformation of global aesthetics. By 1939, her son Nelson had taken control of what he called “mommy’s museum,” beginning a decades-long campaign to impose modernist aesthetics worldwide. According to curator Philip Johnson, who personally founded MoMA’s Department of Architecture, there was never any question about who was in charge: “It’s a Rockefeller institution; it’s a democracy of one.”

In February 1932, Johnson curated the exhibition “Modern Architecture: International Exhibition,” which gave birth to the term “International Style.” The exhibition featured the work of Walter Gropius, Le Corbusier, Ludwig Mies van der Rohe—architects whose minimalist rectilinear shapes in concrete, steel, and glass would, after World War II, come to dominate architecture across the world, replacing both traditional building methods and regional styles.

Le Corbusier, one of the pioneers of this movement, made his intentions explicit: “The heart of our ancient cities with their spires and cathedrals must be shattered to pieces and replaced by skyscrapers.” This wasn’t urban renewal—it was cultural erasure. Every Gothic arch, every hand-carved gargoye, every piece of regional craftsmanship that connected people to their ancestors and their place had to go.

The Rockefellers didn’t just promote this aesthetic revolution; they built it into the skyline. Through their commissions—Rockefeller Center, Lincoln Center, the World Trade Center, One Chase Manhattan Plaza—they transformed New York into a laboratory for the International Style. As the New York Times observed, “What David Rockefeller wanted built got built.” Working with Robert Moses, whom David himself described as “authoritarian and ruthless,” they implemented urban renewal projects that demolished entire neighborhoods. The construction of Lincoln Center alone displaced 40,000 residents.

But the uglification campaign wasn’t limited to architecture. During the Cold War, MoMA became a front for the CIA’s International Organizations Division, tasked with combating communism through cultural warfare. The CIA, working through MoMA and foundations like Ford and Whitney, deliberately promoted Abstract Expressionism—the paintings of Jackson Pollock, Mark Rothko, Willem de Kooning—as weapons against Soviet Socialist Realism. Nelson Rockefeller, who had directed the Office of the Coordinator of Inter-American Affairs, used MoMA as a contractor for overseas propaganda exhibitions.

The board of MoMA during this period reads like a directory of the American intelligence and financial establishment: William S. Paley (founder of CBS), Julius Fleischmann (president of the CIA’s fake Fairfield Foundation), John Hay Whitney (former OSS member), and John McCloy (architect of the CIA and chairman of Chase Manhattan). These men understood that art wasn’t neutral—it was a programming language for consciousness.

The Rockefellers even launched an ambitious program for the corporate buying up of avant-garde art, giving Chase Manhattan Bank alone a yearly art budget of \$500,000. The result was a collection of over 13,000 abstract works, which raised the price and status of the genre considerably. They weren’t just changing taste; they were creating a market that would make their preferred aesthetics economically dominant.

As the International Style spread globally, it didn’t just change skylines—it restructured human life. The new architecture demanded radically new zoning laws and urban planning models, leading not only to a boxy skyline of rectangular high-rise slivers, but to extensive sprawl and automobile dependency. This sprawl happened to be highly profitable for the oil and auto industries—industries in which the Rockefellers held substantial interests.

3. The Broken Windows of the Soul: How Ugliness Programs Behavior

Roger Scruton observed that modern buildings fulfill their practical purpose but lack beauty. Their rigid box-like forms deaden the senses, leave the passions dormant and thus function as a dehumanizing force that envelops observers in an atmosphere of monotony and lifeless uniformity. This isn’t merely an aesthetic failure—it’s a technology of consciousness manipulation that operates at the level of frequency and vibration.



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Nikola Tesla once said, "If you want to find the secrets of the universe, think in terms of energy, frequency and vibration." Beauty and ugliness operate as different frequencies that literally tune human consciousness to different states. When we inhabit beautiful spaces—with harmonious proportions, natural materials, and coherent design—our bodies resonate with these ordered frequencies. When we're surrounded by chaos, discord, and visual noise, our biological systems struggle to find equilibrium.

The health impacts are measurable. Research compiled by the WELL Building Institute demonstrates that beautiful environments accelerate healing rates in hospitals, reduce cortisol (stress hormone) levels, and boost immune function. Patients recovering in rooms with views of nature heal 30% faster than those facing brick walls. Workers in offices with natural light and aesthetic design take 15% fewer sick days. These aren't psychological placebo effects—they're biological responses to environmental frequencies.

The empirical evidence for behavioral impacts is equally striking. When University of Chicago researchers exposed participants to images of visual disorder—broken windows, graffiti, architectural chaos—they found a 34% increase in subsequent cheating behavior compared to those shown ordered environments. Even abstracted "disorderly" patterns prompted more cheating, suggesting that disorder operates below conscious awareness, that ugliness programs behavior at a neurological level.

The mechanism appears to be multifaceted. Disordered visuals tax the brain, creating cognitive load that depletes self-control. But more fundamentally, ugly environments generate stress responses that cascade through the entire body. The constant low-level anxiety produced by visual chaos triggers inflammatory responses, disrupts sleep patterns, and impairs cognitive function. We're not just seeing ugliness—we're vibrating with it, our cells responding to frequencies of disorder.

Conversely, neuroscientific research reveals that viewing environments considered beautiful consistently engages brain regions linked to reward and emotion, particularly the orbito-frontal cortex. A 2017 study titled "Buildings, Beauty, and the Brain" found that architectural aesthetics directly impact cognitive function and mood. Beautiful environments don't just please us—they literally restructure our neural activity in ways that promote wellbeing and pro-social behavior.

Traditional architects understood this intuitively through sacred geometry and proportional systems. The Golden Ratio, found throughout classical architecture, appears repeatedly in nature—from nautilus shells to spiral galaxies. When buildings incorporate these proportions, they create harmonic frequencies that resonate with human biology. Historic cities featured every nook and cranny, every corner and parapet embellished with ornament and fitted to its neighbor, creating not just visual beauty but a field of coherent vibration that supported human flourishing.

Modern architecture deliberately breaks these harmonic relationships. The International Style's rigid grids and arbitrary proportions create what amounts to architectural noise—frequencies that jar rather than soothe, fragment rather than cohere. The fluorescent lighting common in modern buildings flickers at rates that disrupt brainwave patterns. The synthetic materials off-gas chemicals that affect mood and cognition. Every element combines to create environments that are literally toxic to human health.

This science validates what traditional cultures always knew. When Russian envoys reported that Hagia Sophia's beauty convinced them "God dwells among men," they were describing a phenomenological truth: beauty creates frequencies of consciousness that orient us toward transcendence, meaning, and moral elevation. The cathedral's acoustics, its proportions based on musical harmonies, its play of light through colored glass—all generated a field of vibration that induced altered states of consciousness.

Modern architecture wages war on the human nervous system at the frequency level. The Whole Building Design Guide describes our current built environment as suffering from a sickness—an inability to communicate and act on our collective dreams for better places to live. We've lost the common language of harmonic proportion that once united communities and supported biological health.

When Adolf Loos declared "ornament is a crime," he wasn't just attacking decoration—he was attacking the fractal patterns that appear throughout nature and traditional ornament. Research shows that viewing fractals reduces stress by up to 60%. Our eyes evolved to process the fractal patterns of nature; when these patterns are absent from our built environment, our visual processing system remains in a state of constant stress, searching for patterns it cannot find.

Many people today flee from beauty's moral demands by consuming disturbing, perverse, or sensational content that surprises them by shocking them rather than evoking wonder. When beauty becomes absent from our environment, we seek intensity through ugliness—horror movies, violent video games, degrading pornography. We become addicted to aesthetic shock because we've been starved of aesthetic nourishment. These shocking frequencies further dysregulate our nervous systems, creating addiction cycles that make us ever more susceptible to control.

The uglification agenda isn't just about making things look bad—it's about creating environments that vibrate at frequencies hostile to human health and consciousness. By disrupting the harmonic frequencies that support biological coherence and psychological wellbeing, ugly environments make us sick, anxious, and morally confused. They quite literally tune us to lower frequencies of existence.

4. The Universalist Convergence: One World, One Aesthetic, No Exit

The International Style's destruction of regional architectural traditions wasn't collateral damage—it was the point. This aesthetic homogenization suited the Rockefeller brothers' internationalist aspirations like a glove. You cannot have a one-world government if people remain attached to their local traditions, their particular ways of building and dwelling that connect them to specific places and peoples.

The same networks promoting aesthetic universalism were simultaneously advancing political and spiritual universalism. At the 1975 World Future Society conference, funded by the Rockefellers, futurists discussed how the world could be united under a common project. Their conclusion: If the perception of "a world in crisis" was more widely accepted, it would provide opportunities for creating a global civilization with a unified global consciousness and Global Governance.

This wasn't conspiracy theory but openly stated policy. Graham Molitor's model, which had a profound influence on the strategy drawn up for achieving the futuristic goals, outlined a five-step process for implementing new political solutions through manufactured crisis. The formula was simple: create alarm, mobilize activists, provide intellectual justification, establish institutional bases, then implement political solutions. The stated goal: "mankind seeks and strives for PERFECTION"—but whose definition of perfection?

The vision included a united humanity with a common religion and a World Government. Oliver Reiser's "Cosmic Humanism and World Unity" outlined a grandiose plan for transforming the world and creating a "Cosmic Wisdom Temple" (a World Government) with a common religion where mankind would be integrated into the technological system.



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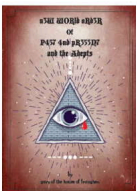
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Steven Rockefeller, who contributed both financially and with ideas to the Great Transition project, helped develop scenarios for how a transformation to a planetary civilization could be achieved. The project, funded by the Rockefeller Foundation, UNEP, and others, resulted in "The Great Transition – The Promise and Lures of the Times Ahead" (2002), which envisioned a sustainable Utopia—a sort of global socialism under the control of United Nations.

The Earth Charter, which Steven Rockefeller helped draft, was intended to serve as commandments for this future global civilization. Implementing this agenda required a coordinated global citizens' movement. For this purpose, networks like The Widening Circle – Campaign for Advancing a Global Citizens Movement were initiated to foster the idea of global citizenship.

Architecture played a crucial role in this universalist agenda. By destroying the visual markers of distinct cultures—the pagoda rooflines of Asia, the baroque facades of Europe, the adobe structures of the Americas—and replacing them with identical glass boxes, the International Style created a world where one could wake up in any city and not know what continent they were on. This architectural esperanto didn't unite humanity; it alienated everyone equally.

Modernist architecture created environments where signals of care, order, and inspiration had been replaced with those signaling neglect, chaos, or mere utility. This wasn't just aesthetic preference—it was social engineering. People who feel no connection to their physical environment are easier to uproot, reorganize, and control. They become what the globalists desired: interchangeable units in a planetary system rather than rooted members of particular communities.

5. Digital Exodus: Ugliness as Gateway to Transhumanism

The uglification of physical reality serves a purpose beyond social control—it prepares humanity for the ultimate escape. As James Lovelock stated in 2014, instead of trying to save the planet, humanity should focus on evolving from biological creatures to merging with technology. This vision requires a specific psychological preparation: making physical existence so aesthetically impoverished that digital transcendence seems like liberation.

The transhumanist agenda, promoted by the same networks that pushed aesthetic degradation, promises that humanity will develop a Christ consciousness and gain Christ powers through transcendent cybernetic technology. Barbara Marx Hubbard, working with Rockefeller-funded networks, channeled messages describing how humanity would be united and collectively transformed from Homo sapiens to Homo universalis using cybernetic technology.

The coming "Omega Point," borrowed from Pierre Teilhard de Chardin's vision of consciousness evolution, promises humanity will be uploaded to the Internet and live forever in a "digital Nirvana." The Year Million TV series on National Geographic—whose partnership with Rupert Murdoch's Fox connected it to Tesla board member James Murdoch—promises that by using genetic engineering, nano-robots, implants, and robotics, we will become genetically "perfect" and super-intelligent; merge with AI; connect with others in a swarm consciousness.

This isn't science fiction. Active development of brain-computer interfaces (BCI) will enable consciousness to merge with AI so that we will collectively constitute the AI ourselves. The European Commission's HIVE Project warned that this technology can open the door to breakthrough technologies that could be used in negative ways, such as (conceivably) mind control.

José Argüelles spread Reiser's ideas of a World Sensorium (a World Brain) to a New Age audience, with illustrations of a future man, upgraded with brain implants and connected to a central database (the Global Mind). But why would anyone accept such a merger? Why would humanity abandon physical existence for digital consciousness?

The answer is environmental degradation—not just ecological but aesthetic. When the physical world becomes unbearable to inhabit, virtual worlds become attractive alternatives. When every city looks the same, when beauty has been systematically eliminated from daily experience, when rigid box-like forms deaden the senses, the promise of digital environments where beauty can be programmed becomes seductive.

The World Economic Forum anticipates that brain monitoring will become standard in workplaces, that judicial systems will use the technology to analyse the likelihood of criminal activity, and that security risks can be identified at border controls through brain X-ray. The perfect society risks developing into an electronic prison where our perception of reality is manipulated and our behaviour controlled.

But this electronic prison won't feel like imprisonment if physical reality has already become a prison. When beauty has been eliminated from the material world, the aesthetic experiences available in virtual reality will seem superior. When human architecture has been reduced to boxes, the infinite architectural possibilities of digital space will seem liberating. When physical communities have been destroyed, digital "swarm consciousness" will seem like connection.

The oligarchs understood this. By making the physical world ugly, they create demand for digital alternatives. By destroying traditional beauty, they eliminate the aesthetic experiences that root us in our bodies, our places, our mortality—everything that makes us resistant to uploading ourselves into their systems.

6. The Networks of Negation: Mapping the Oligarchic Ecosystem

The Rockefellers didn't act alone. The uglification agenda required a vast network of foundations, think tanks, and cultural institutions working in coordination. This interlocking directorate of power reads like an organizational chart of American oligarchy.

The Ford Foundation, sharing board members with Rockefeller institutions, participated in the CIA's cultural warfare operations. The Carnegie Endowment for International Peace advanced similar internationalist objectives. These foundations often shared board members and coordinated their grant-making through groups like the Environmental Grantmakers Association, which included William and Flora Hewlett Foundation and David and Lucile Packard Foundation.

A 2014 U.S. Senate Minority Staff Report titled "How a Club of Billionaires and Their Foundations Control the Environmental Movement and Obama's EPA" documented this coordination. The report revealed how ostensibly independent foundations actually functioned as a cartel, coordinating their funding to maximum effect.

The Club of Rome, connected to the Rockefeller network through multiple personnel overlaps, provided intellectual justification for the transformation agenda. Futurists and spiritual leaders, including several members from the Club of Rome, were agents in Molitor's model for the decades to come. They had been well prepared after the energy crisis and would now help with writing analysis and founding institutions to achieve new political solutions.

Ervin László, who edited Oliver Reiser's "Cosmic Humanism," served as a nexus between the Club of Rome, the Club of Budapest, and various consciousness-evolution projects. László had been project leader of the Club of Rome project Goals for Global Society and later worked with Barbara Marx Hubbard and Al Gore on The World Commission on Global Consciousness & Spirituality.





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Al Gore himself, trained at Rockefeller-funded institutions, had been indoctrinated with Club of Rome's bleak outlook on the future at Vanderbilt Divinity School through a Rockefeller Foundation curriculum. Gore would later collaborate with futurists and spiritual leaders such as Barbara Marx Hubbard, Ervin László, and Steven Rockefeller.

The network extended into Silicon Valley. The Year Million series promoting transhumanism featured projects which happen to be under development by Elon Musk—SpaceX, Neuralink brain implants, Tesla Motors. The connection? James Murdoch, on Tesla's Board of Directors, whose father's company partnered with National Geographic to produce the series.

Think tanks provided intellectual ammunition. The Stanford Research Institute's "Changing Images of Man" (1982) looked into the possibilities of creating a new and better human—post-industrial man. The Tellus Institute's Great Transition Initiative developed strategies for bringing the message of necessary changes to the world.

The Trilateral elite network ATCA/Philanthropia embraced ideas that humans should increasingly be merged with technology, predicting this Brave New World would be implemented by 2020. They envisioned Quantum-Blockchain-Recursion-Artificial-Intelligence-Nano (Q-BRAIN) smart technologies coming together in our global civilization to synthesise man and machine as one.

This wasn't a conspiracy in the conventional sense—it was worse. It was a shared worldview among the ultra-wealthy that humanity needed to be fundamentally transformed, and that they had the right and responsibility to engineer that transformation. The uglification of the world was just one tool in their toolkit, but a crucial one. By degrading the aesthetic environment, they weakened humanity's connection to physical reality, traditional culture, and natural beauty—all obstacles to the planned transformation.

7. Beauty as Resistance: The Frequency They Cannot Synthesize

Beauty possesses qualities that make it inherently resistant to universalist control. True beauty requires both order and surprise—a dynamic tension that cannot be algorithmically generated or centrally planned. This is why totalitarian systems, whether communist or capitalist, always produce ugliness: beauty emerges from the intersection of tradition and innovation, discipline and freedom, universal principles and particular expressions.

But there's a deeper reason why beauty resists control: it operates through frequency and resonance in ways that cannot be mechanically reproduced. As Tesla understood, everything in the universe is energy vibrating at different frequencies. Beauty represents a particular range of frequencies that harmonize with human consciousness and biology. These frequencies emerge from complex relationships—between parts and wholes, between mathematical ratios and organic variation, between expectation and surprise.

Neuroscience research shows that beauty literally rewires our brains, activating reward centers and promoting pro-social behavior. But this isn't a simple stimulus-response that can be programmed. Beauty operates through coherent frequency fields—environments where multiple elements vibrate in harmonic relationship, creating emergent properties that transcend their components.

Consider how a master violin maker crafts an instrument. The wood's grain, density, and age; the precise curves and proportions; the varnish's chemical composition—all must work together to create a resonant chamber that amplifies certain frequencies while dampening others. The result is an instrument that can produce sounds of transcendent beauty. But change any single element—use synthetic materials, alter the proportions, rush the process—and you get mere noise instead of music.

The same principle applies to architecture and urban design. A beautiful building or cityscape creates a coherent frequency field through the interplay of proportion, material, light, and ornament. Traditional builders understood this intuitively, using local materials that resonated with the local environment, proportions based on musical harmonies, and ornament that reflected natural fractals. The result was environments that literally vibrated in harmony with human biology.

Every authentic expression of beauty is irreducibly particular because it must resonate with specific conditions—the local light, the surrounding landscape, the cultural traditions, the available materials. A grandmother's garden works with the specific soil, climate, and plants of her place. A craftsman's carved doorframe emerges from the particular grain of specific wood, the tools in his hands, the traditions he inherited. These cannot be mass-produced or globally standardized without losing the very frequencies that make them beautiful.

Traditional cities featured every nook and cranny, every corner and parapet embellished with ornament and fitted to its neighbor, creating an overwhelming sense of a community united. This unity wasn't imposed but emerged from shared frequencies—buildings that resonated with each other because they were built from the same materials, using the same proportional systems, by craftsmen sharing the same traditions.

The Russian philosopher Dostoevsky declared that "beauty will save the world," a statement of profound truth. Solzhenitsyn, reflecting on this, suggested that when truth and goodness are suppressed, perhaps the unexpected stems of Beauty will push through and fulfill the work of all three. Beauty carries truth and goodness not as concepts but as frequencies—vibrations that bypass intellectual defenses and resonate directly with the soul.

This is why beauty terrifies the controllers. You can fact-check truth claims. You can debate moral propositions. But beauty either resonates with you or it doesn't. When it does resonate—when you stand before a sunset, a cathedral, a perfectly proportioned building—you experience a momentary knowledge that God dwells among men. This experience is a frequency match between your consciousness and something greater. It cannot be argued away, deconstructed, or relativized.

The transhumanists promise digital beauty—virtual environments where every frequency can be controlled, where beauty can be programmed and delivered directly to the brain through neural interfaces. But this misunderstands beauty's nature. Beauty isn't just pattern or proportion—it's resonance between consciousness and cosmos, between the observer and the observed. It requires the unpredictability of real materials, the surprise of organic variation, the depth that comes from genuine craftsmanship.

Digital "beauty" operates at fixed frequencies—the refresh rate of screens, the sampling rate of audio, the frame rate of video. No matter how high the resolution, it remains composed of discrete units rather than continuous waves. It lacks the infinite complexity of natural materials, where every surface contains fractals within fractals, where light plays differently each moment, where age and weathering add rather than subtract beauty.

Mankind can live without science. It can live without bread, but it cannot live without beauty. Without beauty, there would be nothing left to do in this life. The oligarchs know this, which is why they've worked so systematically to eliminate beauty from common life while hoarding it for themselves—their private art collections, their beautiful estates, their access to unspoiled nature. They understand that beauty is a frequency that nourishes human consciousness, and they want to control who has access to that nourishment.

But beauty cannot be fully privatized because its frequencies persist in nature, in human creativity, in the mathematical constants that underlie reality. A single flower growing through concrete vibrates with the same life force that created galaxies. A moment of kindness beautifully enacted generates frequencies of compassion that ripple outward. A song hummed while working harmonizes with the rhythm of breath and heartbeat.

Even small acts of creating beauty become acts of resistance against the forces of commodification, brutalization, and spiritual impoverishment. Each beautiful thing we create or preserve maintains frequencies that the controllers cannot synthesize or suppress. We become tuning forks for beauty, helping others remember what human life can be when it vibrates at its proper frequency.

The war on beauty is ultimately a war on the frequencies that connect human consciousness to the cosmos. The oligarchs want us vibrating at the low frequencies of fear, anxiety, and despair—frequencies that make us controllable. Beauty raises our frequency, connects us to each other and to something greater, makes us impossible to fully domesticate.

This is why beauty will save the world—not through some abstract principle but through the actual frequencies it generates, frequencies that heal bodies, elevate consciousness, and connect souls. The cathedral that made warriors weep still stands as testament: beauty is stronger than power, longer-lasting than empires, more transformative than any technology.

8. Practical Aesthetics: A Handbook for Beautiful Rebellion

The first step in aesthetic resistance is recognition. Once you see the uglification agenda, you cannot unsee it. Every strip mall, every glass box skyscraper, every piece of corporate art becomes visible as a weapon deployed against your consciousness. This awareness itself is liberating—you stop internalizing the ugliness as normal or inevitable.

Begin with your immediate environment. Anyone who arranges their room with care engages in aesthetic resistance. This isn't about expensive decoration but about intentional beauty—a thoughtfully placed plant, a piece of fabric with a pattern that delights you, the elimination of visual chaos. Create ordered environments that support rather than undermine your cognitive function and moral clarity.

Seek out beauty actively. Visit the remaining beautiful buildings in your area—usually pre-1940s structures that survived urban renewal. Support local craftspeople who still create ornament and decoration. Buy from businesses that maintain beautiful spaces. Your economic choices can create demand for beauty that the market will eventually supply.

Document and share beauty. When you encounter beautiful architecture, gardens, or spaces, photograph and share them with explicit recognition of their beauty. Create social media accounts dedicated to local beauty. People often prefer traditional, beautiful architecture over avant-garde designs but rarely voice this preference. Make the hunger for beauty visible and legitimate.

Demand aesthetic accountability. Push for aesthetic impact assessments for new development. When hideous buildings are proposed, organize opposition not just on practical grounds but explicitly on aesthetic ones. Challenge the assumption that beauty is subjective or elitist. Point to the neuroscience research showing beauty's objective benefits for wellbeing and social behavior.

Create beauty bombs. Guerrilla gardening, yarn bombing, unauthorized murals (where legal)—these interventions insert beauty into ugly spaces. Even temporary beauty disrupts the psychological programming of ugliness. Communities transformed through beautification see reduced crime and increased happiness.

Protect existing beauty. Join preservation societies. Fight demolition of beautiful old buildings. Ancient cities with their spires and cathedrals were deliberately targeted for destruction. Every beautiful building saved is a victory against the uglification agenda.

Educate about beauty. Share the research on beauty's neurological and social effects. Teach children to recognize and create beauty. Learning to appreciate beauty is like learning moral virtues—both require discipline and courage. In a culture that treats beauty as trivial, insisting on its importance is itself countercultural.

Build parallel institutions. If museums promote ugly art, create alternative galleries. If architecture schools teach only modernism, establish traditional building workshops. The oligarchs captured existing institutions; we must build new ones that serve beauty rather than suppress it.

Connect beauty to resistance. Help others see that creating beauty isn't escapism but opposition to a dehumanizing agenda. Roger Scruton observed: "Put beauty first, and what you get will be used forever... nothing is more useful than the useless." Beauty that serves no utilitarian purpose declares the existence of values beyond efficiency and control.

Most importantly, refuse the digital escape. The uglification agenda works only if we accept its implicit bargain: physical ugliness in exchange for digital beauty. Reject this false choice. Insist on beauty in the physical world. Make your actual environment so beautiful that virtual alternatives hold no appeal.

Those pushing the transhumanist agenda admit feeling "empathetic dread" at the thought of having their own minds overtaken by the spam of hucksters and the never-ceasing gossip of the Internet. They're creating a future they themselves wouldn't want to inhabit. This is perhaps the ultimate proof that beauty—real, physical, particular beauty—remains our greatest protection against their vision.

When we create beauty, we assert that human life has meaning beyond utility. When we preserve beauty, we maintain connections to our ancestors and traditions. When we share beauty, we build communities of resistance. When we demand beauty, we reject the premise that ugliness is inevitable or efficient.

The war on beauty is a war on human consciousness itself. But it's a war the oligarchs cannot ultimately win, because the human need for beauty is as fundamental as our need for food or shelter. Every child who draws, every person who plants a garden, every community that refuses to accept another ugly building is fighting back.

Beauty will save the world—not through some abstract principle but through millions of particular acts of aesthetic courage. The cathedral that made warriors weep still stands as testament: beauty is stronger than power, longer-lasting than empires, more transformative than any technology.

The choice before us is clear: accept the ugly world they've built and escape into the digital prison they're preparing, or reclaim our birthright to beauty and remain fully human. We're at a turning point—the "Great Transition" is upon us. But transitions can go multiple directions. By choosing beauty, we choose a different path than the one they've mapped for us.

In the end, creating beauty is both the simplest and most radical thing we can do. It requires no permission, no funding, no institutional support. It requires only the recognition that beauty matters, the courage to create it, and the determination to defend it.

The oligarchs fear beauty because they cannot control it. They fear beauty because it reminds humanity of what we're losing. Most of all, they fear beauty because it proves that their vision of the future—sterile, standardized, uploaded—is not inevitable.


Beauty is our resistance. Beauty is our weapon. Beauty is our way home.



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3 Responses to “How beauty uplifts your soul”



pete fairhurst 2 says:

29 Aug 2025 14:17

Great article and so true

I went to Everton's first game in their new stadium on Sunday last. It's been built on the riverfront just north of the Pier Head and the Liver Buildings, one of the "Three Grace"s on the waterfront, all fine buildings


So most fans went to the city centre before the game and many walked down the dock road to the magnificent new stadium. The stadium is not a soulless box either, full of curves on the roof and redolent of the brickwork at the old stadium, Goodison Park. Not exactly the Hagia Sophia but certainly a cut above most. It was designed by a US architect

The walk out of the city centre took us through the old financial and business area and down to the 3 Graces on the waterfront. I'd not been there for ages and I was struck by the contrasting architectural styles. The old buildings were in the majority and they are magnificent. Including the Town Hall and the Liver Buildings and far more. They were interspersed with 1970's shite and the contrast was stark, one minute a thing of beauty, next a modern monstrosity

I remarked on that to my son who was with me, the contrast was jarring

ps. the match and occasion lived up to it's billing. The whole day did in fact. Trains from and to Yorkshire, city centre decked in blue, walk down and back past my dad's old docks where he worked, now derelict but soon to be regenerated as a result of the stadium, a great victory too. But, above all else, the fact that my son had bought a plaque set into the old dock terrace outside the home end, etched with both our names as lifelong fans among thousands of others. I was in tears when I saw that. We are literally part of the architecture there now

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Kneepad says:

29 Aug 2025 14:42

I caught a glimpse in a video of the fans going to the ground for that Brighton game. Did I actually see people walking through body scanners, airport style, to get into the surrounding areas of the stadium? That's what appeared to be happening.

Also I can't believe how much the tv tax collectors are pushing Rooney into the forefront of everything and nothing in the last few weeks. Interview after interview of complete and utter tripe, a bit like his wives womens magazine articles. He's sold his soul (again,) he will be an abject failure as a Match Of The Day Presenter, it's like listening to a child speak, he is dreadful.

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pete fairhurst 2 says:

29 Aug 2025 14:47

A Red speaks, sour grapes all round 😊

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